MUSICAL TERMS

Subcourse Number MU 1709

EDITION B

US Army Element, School of Music
1420 Gator Blvd., Norfolk, Virginia 23521-5170

3 Credit Hours

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SUBCOURSE OVERVIEW

This subcourse is design to teach you the meanings of musical terms and how they are constructed.

There are no prerequisites for this subcourse.

This subcourse reflects the doctrine which was current at the time it was prepared. In your own work situation, always refer to the latest official publications.

Unless otherwise stated, the masculine gender of singular pronouns is used to refer to both men and women.

TERMINAL LEARNING OBJECTIVE

ACTION: You will identify and classify musical terms.

CONDITION: Given the information in this lesson.

STANDARD: To demonstrate competency of this task, you must achieve a minimum of 70% on the subcourse examination.

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ADMINISTRATIVE INSTRUCTIONS

1. Number of lesson(s) in this subcourse: One.

2. Materials you need in addition to this booklet are a number 2 pencil and the ACCP examination response sheet and preaddressed envelope you received with this subcourse.

3. Supervisory requirements: None.

Grading and Certification Instructions

Examination: This subcourse contains a multiple-choice examination covering the material in this lesson. After studying the lesson and working through the practice exercises, complete the examination. Mark your answers in the subcourse booklet, then transfer them to the ACCP examination response sheet. Completely black out the lettered oval which corresponds to your selection (A, B, C, or D). Use a number 2 lead pencil to mark your responses. When you complete the ACCP examination response sheet, mail it in the preaddressed envelope you received with this subcourse. You will receive an examination score in the mail. You will receive three credit hours for successful completion of this examination.

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LESSON

MUSICAL TERMS

OVERVIEW

LESSON DESCRIPTION:

In this lesson, you will learn the meanings and the methods of constructing musical terms.

TERMINAL LEARNING OBJECTIVE:

ACTION: Identify and classify connective, tempo, dynamic, and stylistic terms.

CONDITION: Given the material in this lesson.

STANDARD: IAW the information given in this lesson.

REFERENCES: The material contained in this lesson was derived from TC 12-41 and TC 12-42.

INTRODUCTION

A musical term is a word or expression that has a precise musical meaning, or is peculiar to the art of music. It is a word or series of words that tells you how to perform a composition.

NOTE: ***The musical terms included in this lesson are broken into small groups to better describe the differences in meaning between them. TC 12-41, the Basic Music book, contains a more comprehensive list of terms and definitions.***

1. Construction of Musical Terms. Musical terms are constructed the same way that English words are constructed. A root term, that can stand by itself, may be amended or modified to a different meaning by the use of a word stem added to the beginning or end of the word (suffix or prefix).

    a. The degree of change depends on the meaning of the suffix or prefix. Two common suffixes are *-etto* and *-issimo*. The suffix *-etto* means to diminish the intensity. The suffix *-issimo* means to increase the intensity.

    b. In order to understand musical terms, you must know the meaning of the root terms as well as the modifying suffixes and prefixes. Assume that you are

performing a composition and you come upon the performance direction *allegr*etto. If you do not know the meaning of the root term, *allegro*, but know the meaning of the suffix, *-etto* (to decrease the intensity) you know that whatever the root term is, you are supposed to decrease the intensity. You do not know what tempo to start with or how much you are supposed to decrease the tempo. In other words, you do not know how the composer intended his music to be performed.

2. Classification of Musical Terms. In this subcourse, musical terms are classified into five main groups; *Connective Terms*, *Tempo Terms*, *Dynamic Terms*, *Stylistic Terms* and *Technical Direction Terms*. Within each classification, there is an explanation and definition of the terms. Each term is compared to similar terms to aid you in a more precise interpretation.

   a. Connective terms are used to connect one term to another.

   b. Tempo terms are used to designate speed of the performance.

   c. Dynamic terms are used to designate loudness of the performance.

   d. Stylistic terms, the largest category, are used to designate the mood, emotions, or feelings of a performance.

   e. Technical Directions terms used to direct the musicality of the performance

PART A--CONNECTIVE TERMS

3. Connective terms are used to connect two terms into one larger musical term, or to make several terms into a phrase. Connective terms, when used alone, convey no meaning to the performer. They must be used in conjunction with valid musical terms to have any meaning.

   a. The terms *e*, *un*, *una*, and *uno* mean "a", "an", or "one."

   b. The terms *da*, *dal*, and *di* mean "of" or "from." The term *da capo* means from the beginning.

   c. The terms *a*, *per*, and *alla* mean "to," "at," "for," "by," or "in." The term *crescendo poco a poco* is common. *Crescendo* means to get louder and *a* means "by." The term *poco* means "little." Therefore, the term *crescendo poco a poco* means get louder little by little.

   d. The terms *stesso* and *quasi* mean "like," "as," or "same." They direct you to play the same as before. The term *Stesso Tempo* means play the same tempo as the previous section or movement.

   e. The term *piu* means "more." Connected with another term, *piu* can direct more

volume, *piu crescendo*, or more motion, *piu moto*.

f. The terms *ancora* and *bis* mean to "do again." *Ancora piu forte* literally means again more loud or still louder.

g. The terms *sempre* and *al solito* mean "always" or "as usual." *Sempre marcato* directs you to play always marked or separate.

h. The terms *con* and *avec* mean "with." *Con brio* means with fire. *Avec anima* means with spirit.

i. The terms *assai* and *molto* (molta) mean "very" or "much." *Molto largo* and *Largo assai* mean very slowly.

j. The term *troppo* means "too (much)." *Allegro non troppo* means not too fast.

PART B--TEMPO

4. Tempo is defined as the speed at which a composition is performed. Prior to 1700, tempo markings were practically unknown. The pace of the music was indicated by the notation. The note values themselves had absolute durations that were variable only within very small limits. Tempo terms direct you to slow down or speed up relative to the speed established by the preceding tempo marking, or, if at the beginning of a composition, to perform at a speed which conveys a certain feeling. They do not indicate one immoveable, concrete metronome marking. The definition of tempo terms includes words that indicate a style of performance or feeling: quick, cheerful, lively. Tempo terms can indicate a style of performance as much as tempo. The tempo terms category is further broken down into three sub-categories; slow, medium, and fast. A list of tempo terms from slowest to fastest is seen in Figure 1-1.

Largo, Larghetto, Lento, Adagio, Andantino, Andante, Moderato, Allegretto, Allegro, Vivace, Presto, Prestissimo

Figure 1-1. Tempo Terms.

a. Slow Tempo

* *Largo* means to perform in a slow, broad manner. The key words here are slow and broad.

* *Largh*etto, means broadly and a little faster. *Largh*etto is faster than *Largo*, but slower than *Lento* and *Adagio*.

* *Lento* means slow or dragging.

* *Adagio* also means slow or at ease, but not as slow, as *Lento* or *Largo*.

* The terms, in order of increasing speed are: *Largo*-*Largh*etto-*Lento*-*Adagio*.

b. Medium Tempo

* *Andant*ino, meaning less walking, not going quite so fast. *Andant*ino is accepted to be slower than *Andante* by most authorities. When the suffix, -*ino*, meaning less, is coupled with *Andante*, the meaning is confusing. *Andant*ino means less *Andante* or less walking. Does less walking mean more running or to walk at a slower pace? There is no common agreement on the meaning. **In this subcourse**, *Andant*ino means slower than *Andante*.

* *Andante* is the term that is the bridge between slow and medium tempos (or tempi). *Andante* means walking or going at a relaxed easy tempo. It is the marking most often used to denote a medium tempo.

* *Moderato* means to perform at a moderate speed. This marking is faster than *Andante*, but not very much. It indicates a relaxed, easy, medium tempo.

* The terms, in order of increasing speed are: *Andant*ino-*Andante*-*Moderato*.

c. Fast Tempo

* *Allegr*etto is a combination term. The root term is *Allegro* (fast and cheerful). The suffix, -etto, means to diminish the intensity. *Allegr*etto, therefore, indicates to diminish the intensity of *Allegro* or less quick and less cheerful than *Allegro*.

*. *Allegro* means quick and cheerful.

* *Vivace* means lively and is performed very quick.

* *Presto* means fast.

* *Prest*issimo is also a combination term. The root term is *Presto* (fast). The suffix, -issimo, means to increase the intensity. *Prest*issimo, therefore, means to increase the intensity of *Presto* or faster than *Presto*.

* In order of increasing speed we have *Allegr*etto-*Allegro*-*Vivace*-*Presto*-*Prest*issimo.

NOTE: ***A standard metronome is a good visual reference to use to compare tempo terms.*** **(See Figure 1-2).**

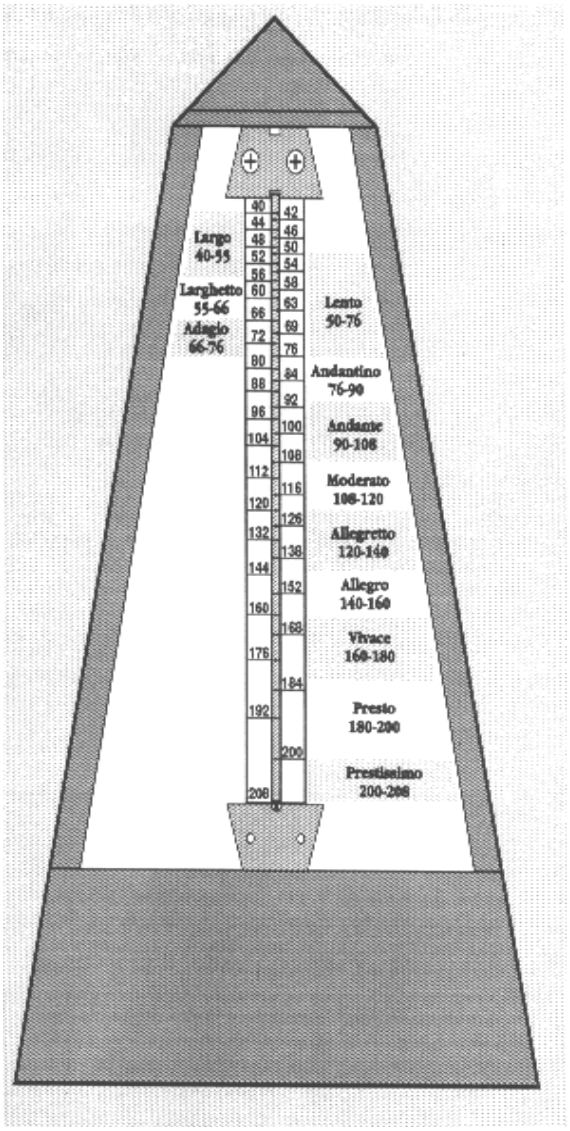

Figure 1-2. Metronome.

5. Momentary Changes in Tempo. A momentary change in tempo is one in which the tempo is slowed or increase dramatically, or stopped altogether.

   a. *Fermata* (held or sustained) and *Rubato* (robbed or stolen) both direct immediate changes in tempo. The difference is that *Rubato* directs a change of tempo over a range of notes and tempos. It is a deliberate unsteadiness of tempo, a slackening and quickening of tempo for the sake of expression. *Fermata* directs a change of tempo on only one note at a time, usually followed by a complete pause. In the music, *Fermata* is indicated by the *Fermata* sign above the note. *Sostenuto* means to sustain or hold a note or section.

   b. *Tenuto*, effects the music note by note but does not require a pause. In the music, *Tenuto* is indicated by a dash or line (-) above the note. The marking *Tenuto* over

one note can indicate a mini *fermata*.

c. *Lunga Pausa* directs a complete stop of the performance. *Lunga Pausa* translates to *General Pause* (GP) which is commonly seen in music.

6. Increasing tempo terms direct either a gradual increase or an immediate increase in the tempo of the composition. However, unless a decrease in tempo is specifically directed, the tempo accelerated to is the tempo maintained.

a. *Accelerando* (accelerating) is the most commonly used increasing tempo term. *Accelerando* means a smooth, gradual, increase in tempo. This method of acceleration is in direct contrast to *Stringendo* which means suddenly accelerating.

b. *Stringendo* demands an immediate, violent accelerating change in the tempo of a composition usually with a crescendo.

c. *Incalzando* and *affrettando*, hastening, pressing forward, is a less violent type of tempo increase, but is more intense and immediate than *Accelerando*.

d. *Piu Mosso* or *Piu Moto* (more moved/motion) is the least pushed, least violent of all the increasing tempo terms.

7. Decreasing Tempo

a. *Ritardando*, and *Ritenuto* are two terms which are used most often to indicate only a decrease in tempo. Both terms indicate a slowing of the tempo. *Ritenuto* means to slow suddenly while *Ritardando* means to gradually become slower. *Ritardando* is usually abbreviated (*rit*.).

b. *Rallentando* means gradually slower. *Rallentando* can also be interpreted as return to a previous slow tempo. This is not the usual definition. The abbreviation for *Rallentando* is (*rall*.).

c. *Allargando* means to become broader and slower and to increase dignity while maintaining power and intensity.

d. *Allentando* directs you to slow down, but not violently. It indicates an even slowing in tempo.

e. *Calando* directs you to slow down and at the same time decrease the level of loudness of performance.

f. *Smorzando* means to slow and reduce the volume of the performance. *Smorzando* may be used anywhere in a composition. *Morendo* means to slow the tempo of the performance and at the same time reduce the volume and intensity of the performance and let the sound "die away." *Morendo* is usually seen only at the end of a cadence or movement.

g. *Meno mosso*/*moto* (less moved/motion) is the least pushed, least violent of all the decreasing tempo terms.

8. There are three terms that are commonly used to direct a return to a previous tempo; *A Tempo*, *Primo Tempo*, and *Tempo I*. Although *A Tempo*, *Primo Tempo*, and *Tempo I* all have the same basic definition, a return to the original tempo of the composition or movement, the terms are interpreted somewhat differently in everyday usage.

   a. *A Tempo* is interpreted to mean a return to the tempo you were playing just before the increase or decrease in tempo.

   b. *Tempo Primo* and *Tempo I* are both used to direct a return to the beginning tempo of a composition or movement.

9. No Change in Tempo

   a. The terms *L'istesso Tempo* and *Lo Stesso Tempo* are used to direct the tempo of a new passage or movement of a composition that will be the same tempo of the previous section or movement. These terms are most often used when a transition occurs from one section in a composition to another. They literally mean to perform the current section or passage at the same tempo as the previous section or passage.

   b. *Stesso* means the same. *Stesso Tempo* means the same tempo. The only difference between these terms is that *L'istesso Tempo* and *Lo Stesso Tempo* are preceded by the Italian prefix *Lo* or *L'i* meaning "the".

PART C--DYNAMIC TERMS

10. Dynamic terms are words, abbreviations, and signs that indicate degrees of loudness of performance. Dynamic terms do not indicate any one particular loudness level. They are relative. Whatever loudness level you were playing before is considered the measuring stick by which you judge the amount of change made to accommodate the new dynamic marking. To be able to produce the correct amount of change, you must know what the dynamic term means and you must understand what the term is telling you to do.

NOTE: ***It is common to see abbreviations used and not the whole term, except in compositions from the classical period-18th and early to middle 19th centuries.***

   a. Soft Dynamic Level

      * *Piano* means soft. *Piano*, as a dynamic marking, means to play softly. *Piano* is abbreviated p. There are two variations on *Piano* that also function as musical terms directing a soft dynamic level, *Mezzo Piano* and *Pianissimo*. Both terms modify the root word *Piano*.

      * *Pianissimo* means to play “very softly,” even softer than piano. The root term, *Piano*, is modified by the suffix -*issimo* (to increase the intensity).

In this case, to increase the intensity of *Piano* means to play more softly. *Pianissimo*, abbreviated pp, is used only when it is necessary to draw attention to the fact that the sound level is extremely low.

* *Mezzo Piano* means medium soft. *Mezzo*, medium or less, modifies *Piano*, soft, to become *Mezzo Piano*, medium soft. *Mezzo Piano* is abbreviated mp.

b. Loud Dynamic Level

* The term *Forte* means "loud" or "strong." *Forte* is abbreviated f. There are two other terms that direct you to play at a loud dynamic level, *Mezzo Forte* and *Fort*issimo.

* *Fort*issimo means to perform at a very loud volume level. *Forte* is modified by the suffix, -issimo, therefore, Fortissimo means to perform very loudly. *Fort*issimo is abbreviated ff.

* *Mezzo Forte* means to perform at a medium strong loudness level. *Mezzo Forte* is abbreviated mf.

NOTE: ***Dynamic terms progress from extremely soft to extremely loud. Unless otherwise indicated, the change in dynamic progresses one dynamic level up or down. Figure 1-2 is a visual aid to dynamic terms.***

Figure 1-3. Dynamics

c. Increasing Dynamic Level

* *Crescendo* directs a gradual increase in performance loudness. It is abbreviated *cresc*.

* Two other terms, *Sforzando* and *Forzando*, direct an increase in performance volume. Both terms direct you to perform an accent (a sudden increase in volume). *Sforzando* is abbreviated **sfz** and *Forzando* is abbreviated **fz**. *Sforzando piano*, abbreviated **sfp**, directs you to reduce your loudness level to piano as soon as you have performed the accent.

* *Rinforzando* also directs an accent on a single note but with a short, strong *crescendo*. *Rinforzando* is abbreviated **rfz**.

d. Decreasing Dynamic Level

* *Decrescendo*, abbreviated *decresc*., and *Diminuendo*, abbreviated *dim*., mean to gradually decrease the level of performance loudness.

* Other terms, *Morendo*, *Calando*, *Mancando*, and *Smorzando*, direct a decrease in performance loudness, but they also mean to slow down. Although these terms have the same general definition, they are used in different places in the music. *Calando* or *Smorzando* may be used anywhere in a composition to indicate a slowing and a decrease in volume. *Morendo* is only used at the end of a movement or cadence as the music "dies away."

NOTE: ***The terms Morendo and Smorzando were also defined with tempo terms.***

PART D--STYLISTIC TERMS

11. Stylistic terms can direct more than one action at a time. They can direct changes in dynamics and at the same time direct changes in tempo. Stylistic terms make up the largest group because the terms themselves perform more functions per term as a general rule. It would be cumbersome to have to use a separate word to direct every change. Instead, terms that direct several actions at once are used. Stylistic terms often describe emotions or feelings.

NOTE: ***Rather than having different categories, such as fast tempo terms, this section will be composed of paragraphs with definitions that apply to a group of terms.***

a. Terms of Sorrow-*Dolore*, *Doloroso*, *Dolente*, *Lacrimoso*, *Passianato*, and *Apassianato* all describe sad, sorrowful emotions and feelings. All five of these stylistic terms direct you to perform in a sad, grief-stricken, poignant style. Three terms, *Dolore*, *Dolente*, and *Doloroso* originate from the latin term *Dol.*

* *Dol* means pain.

* *Dolore* means grief, as the sorrow felt at the loss of a loved one.

* *Dolente* means grieving, and *Doloroso* means pained.

* *Lacrimoso* means tearful.

* *Passianato* and *Apassianato* mean impassioned.

b. Terms of Inspiration. Inspiration in this sense is not primarily religious, but can mean happy or serious, irresponsible or determined.

* *Brilliante* means to perform in a bright, brilliant manner.

* *Brio* means to perform with brilliance or life. The term *Con Brio*, with life, is often used.

* *Fuoco* means to perform in a fiery manner, with intensity and force.

Bravura is both a style of music and a style of execution of music. *Bravura* means to perform with great technical brilliance and power. *Bravura* literally means bravery.

* *Animato* is a term not generally seen in works dating before the 19th century. Before the 19th century, the term *Con Spirito*, with spirit, was used instead of *Animato*. *Animato* directs a very spirited performance. Although sometimes used to indicate as much, *Animato* does not necessarily direct an increase in tempo. *Deciso* means to perform in a very decisive manner. *Energico* means to perform energetically and with resolution.

* *Piacere* and *A Piacere* mean to perform a passage as you wish, especially with regard to tempo and rhythm.

* *Expressivo* means to perform in an expressive manner.

* *Religioso* means to perform in a religious manner.

* *Scherzando* means to perform in a playful, joking manner. The correct spelling of the term although seldom seen is *Scherzante*. *Scherzando* is usually applied to a phrase or passage that the composer wishes to contrast with another phrase either before or after the phrase marked *Scherzando*. *Scherzando* is occasionally used in conjunction with other terms, usually a dynamic or tempo term, to indicate the character of a whole composition or movement. An example of this is *Allegro Scherzando*.

c. Singing or Pretty

* *Cantabile* directs you to perform in a singing manner.

* *Cantando* means to perform a passage as if it were being sung.

* *Dolce* and *Dolcemente* direct you to perform sweetly.

* Other terms which imply pretty are *grazia* and *grazioso* meaning graceful, *amabile* meaning sweet, and *leggiero* (*leggero*) and *agevole* meaning light.

d. Heavy Emphasis

* *Grave* and *Ponderoso* mean to perform in a very heavy, ponderous manner, as if something very massive is moving very slowly. Beethoven's Pathetique sonata opens with a *Grave* section.

* *Forza* directs you to perform with great strength and weight, in a very emphasized manner. But, unlike *Grave* and *Ponderoso*, *Forza* does not imply great slowness.

* *Pomposo* means dignified or ceremonial. Music performed in a ceremony would be performed *Pomposo*. Crown Imperial by Sir Edward Elgar is performed in a *Pomposo* style.

e. Marked or March Style

* *Maestoso* means to perform in a dignified, imperial manner, and *Marcato* directs a performance in a marked, stressed style with each note set apart.

* *Pesante* also means to perform in a marked, stressed manner. But unlike *Marcato*, which directs that each note be set apart, *Pesante* allows a passage to be slurred or played in a legato style. The first movement, Chaccone, of 2nd Suite in Eb for Military Band is performed in a *Peasante* style.

* *Marcia* means march, as in the direction, *Alla* Marcia, in the manner of a march. *Marziale* directs a martial, marching style performance. The next time your band plays French National Defile', think of *Marziale*. *Giusto* means to perform in a very strict, precise, measured manner, as the Stars and Stripes Forever is performed.

NOTE: ***The musical form of the march was first associated with military movements, and later assimilated into the music of the stage. At the close of the 15th century, the emperor Maximilian directed his Saubian armies to march to the beat of drums as they overtook Europe.***

f. Sudden Changes. *Agitato*, *Vigoroso*, and *Strepitoso* are terms used to make a change in the performance style very noticeable. They are used to "wake things up" so to speak.

* *Agitato* means to perform in an agitated manner.

* *Vigoroso* directs a vigorous performance.

* *Strepitoso* means to perform in a loud and noisy or boisterous manner.

PART E--TECHNICAL DIRECTION TERMS

12. The following terms are technical direction terms. They tell you how to perform a composition. These terms are usually used with terms that direct the musicality of the performance.

a. Number of Performers.

* *Solo* directs that only one performer perform a particular part. *Soli* means that more than one performer perform on a part. *Soli* is the plural of *Solo*.

* *Tutti* means all together. *Tutti* is used to distinguish the accompanying parts from that of the soloist.

* *Ensemble*, sometimes abbreviated *Ens*., directs the whole band to perform. *Ensemble* is used when some of the performers have been directed to rest from performing, and are being directed to begin performing again.

* *Divisi a 2*(*3*) means to divide a particular part into two or three parts. *Divisi a 2*(*3*) is usually used in conjunction with *Soli* or *Tutti*.

b. Sudden Changes.

* *Attacca Subito* directs you to suddenly attack a note during performance, producing an element of surprise.

* *Sordino* means mute.

* *Con Sordino* (with mute) directs you to begin performing with muting as appropriate for the instrument.

* *Senza Sordino* (without mute) means to begin performing without a mute.

c. General directions.

* *Volta Subito*, abbreviated *V.S.*, directs you to turn a page immediately.

* *Dal Segno*, abbreviated *D.S.*, directs you to go back to the sign in the music and play to the end. When coupled with *al Coda*, *Dal Segno* means to go back to the sign, play to the coda sign, and then, instead of playing to the regular end of the music, take the coda and play to the end of the coda.

* *Da Capo* means to go back to the beginning of the composition. *Da Capo* is sometime abbreviated *D.C.*

* *D.C. al Coda* means to go back to the beginning of the composition, perform down to the coda sign, segue (go immediately) to the coda, and play to the end.

d. Silence.

* *Tace*, *taci* and *tacit* are terms which indicate to be silent. It is used for parts not needed for a movement or passage.

PRACTICE EXERCISE

The following items will test your comprehension of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key that follows. If you answer any item incorrectly, review that part of the lesson which contains the portion involved.

1. What is the definition of a musical term?

   A. A series of notes on a staff.
   B. The length of time required to perform a composition.
   C. A word or expression that has a precise musical meaning, or is peculiar to the art of music.
   D. A distinctive tone or quality of a voice or instrument.

2. Which of the following is one of the four classifications of musical terms?

   A. Momentary terms
   B. Timbre terms
   C. Special terms
   D. Connective terms

3. Which term directs the performer play in a sad, grief-stricken style?

   A. Ponderoso
   B. Doloroso
   C. Forza
   D. Cantando

4. Andante denotes which tempo?

   A. slow
   B. quick and lively
   C. medium
   D. very fiery style of performance

5. Which of the following is a combination term?

   A. Allegro
   B. Vivace
   C. Presto
   D. Allegretto

6. How is prestissimo performed?

   A. faster than presto

B. slower than presto
C. louder than presto
D. softer than presto

7. What is the correct order of terms from fastest to slowest?

A. Vivace, Presto, Allegro
B. Adagio, Presto, Andante
C. Larghetto, Adagio, Lento
D. Andante, Adagio, Lento

8. When does a momentary change in tempo occur?

A. At the introduction to a new theme.
B. When the tempo is slowed or increased dramatically, or stopped altogether.
C. At the end of the composition.
D. During a slow or broad tempo.

9. How is a performance at moderato tempo desribed?

A. slower than Andante.
B. softer than Piano.
C. faster than Andante.
D. louder than Forte.

10. Which tempo term directs a complete stop of the performance?

A. A fermata
B. A Lunga Pausa
C. Sostenuto
D. Tenuto

11. What is the correct order of tempo terms from slowest to fastest?

A. Lento, Larghetto, Andantino
B. Largo, Adagio, Larghetto
C. Andantino, Andante, Allegro
D. Presto, Vivace, Allegro

12. Which of the following dynamic terms progresses from softest to loudest?

A. *mp-p-pp*
B. *pp-mp-p*
C. *pp-p-mp*
D. *p-mp-pp*

13. Which dynamic term directs a gradual increase in performance loudness?

A. Decrescendo
B. Diminuendo
C. Calando
D. Crescendo

14. What three dynamic terms direct a decrease in performance loudness?

A. Decrescendo, Diminuendo, and Rinforzando
B. Decrescendo, Diminuendo, and Rallentando
C. Decrescendo, Smorzando, and Stringendo
D. Decrescendo, Morendo, and Calando

15. What is the definition of tempo terms?

A. Terms that designate the loudness of performance
B. Terms that connect one term to another.
C. Terms that designate the style of performance.
D. Terms that designate the speed of performance.

16. Which stylistic term means to perform in a fiery manner, with intensity and force?

A. Fuoco
B. Brilliante
C. Animato
D. Brio

17. Which term directs you to perform a passage as if it were being sung?

A. Piacere
B. Doloroso
C. Cantando
D. Scherzando

18. Which term means to perform in a marked, stressed manner?

A. Maestoso
B. Pesante
C. Marcato
D. Marcia

19. Which technical direction term indicates that you are to play again after a rest?

A. Tutti
B. Ensemble
C. Soli
D. Sordino

20. Musical terms are constructed in which manner?

A. The same as English words.
B. By modifying connective terms with suffixes and prefixes.
C. By using root terms and connecting terms.
D. Only using Italian terms.

LESSON

ANSWER KEY AND FEEDBACK

Item	Correct Answer and Feedback
1.	C. a word or expression that has a precise musical meaning, or is peculiar to the art of Music. (Introduction)
2.	D. Connective Terms. (Paragraph 2)
3.	B. Doloroso. (Paragraph 11a)
4.	C. medium tempo. (Paragraph 4b)
5.	D. Allegretto. (Paragraph 4c)
6.	A. faster than presto. (Paragraph 4c)
7.	D. Andante, Adagio, Lento. (Part B, Intro.)
8.	B. When the tempo is slowed or increased dramatically, or stopped altogether. (Paragraph 5)
9.	C. faster than Andante. (Paragraph 4b)
10.	B. Lunga Pausa. (Paragraph 5c)
11.	C. Andantino, Andante, Allegro. (Part B, Intro.)
12.	C. *pp-p-mp*. (Paragraph 10a)
13.	D. Crescendo. (Paragraph 10c)
14.	D. Decrescendo, Morendo, and Calando. (Paragraph 10d)
15.	D. are used to designate the speed of performance. (Paragraph 2b)
16.	A. Fuoco. (Paragraph 11b)
17.	C. Cantando. (Paragraph 11c)
18.	B. Pesante. (Paragraph 11e)

19. B. Ensemble. (Paragraph 12a)

20. A. The same as English words. (Paragraph 1)